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INTRODUCTION AND ALLEGRO
FOR ORCHESTRA

by



GEORGE GORDON NICHOLSON

A THESIS

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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled "Introduction and Allegro for Orchestra" submitted by George Gordon Nicholson in partial fulfilment of the requirements for the degree of Master of Music.



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ABSTRACT

The Introduction and Allegro for Orchestra is a two-movement work with a total duration of eighteen minutes. The first movement, Lento Espressivo, is in the form of a passacaglia. The passacaglia theme scored for cellos and basses is followed by thirteen numbered variations. The final variation is a retrograde version of the original theme and moves without pause to the second movement.

The second movement, Allegro, is written in sonata form. In this movement the passacaglia theme is used as a bass to the second subject and is also heard towards the end in combination with both first and second subjects.

Although the work uses classical formal structures the harmony moves freely through a number of tonal centres without establishing tonality in the traditional sense.

The scoring is for eight woodwinds in pairs, brass, two percussion and strings.

A structural analysis is included.

ANALYSIS

STRUCTURAL ANALYSIS OF THE

INTRODUCTION AND ALLEGRO

FOR ORCHESTRA

Introduction

The Introduction and Allegro for Orchestra is a two-movement work, the first movement being of an introductory nature and leading without pause into the second movement. The latter is the major part of the work and is set in Sonata-Allegro or First-Movement form.

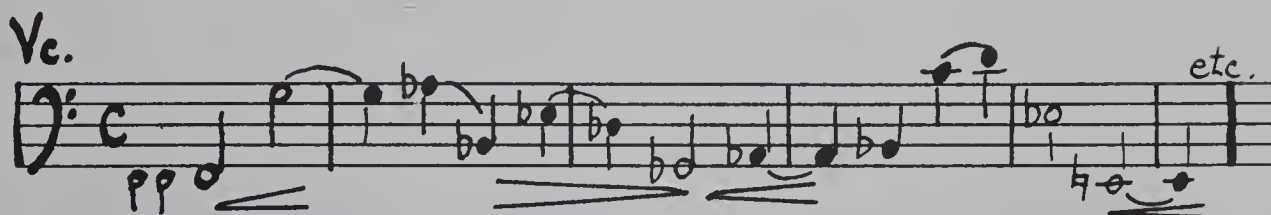
Instrumentation

2 flutes (second doubling piccolo)
2 oboes (second doubling English horn)
2 clarinets in B^b (second doubling bass clarinet)
2 bassoons
4 horns in F
3 trumpets in C
3 trombones
1 tuba
1 timpani (2 drums)
1 snare drum, suspended cymbal, cymbals
violins
violas
cellos
basses

First Movement "Lento Espressivo"

This movement is a passacaglia. The principal theme (example 1) is stated in the cellos and is followed by thirteen variations.

Example 1. (bars 1-7)



The theme uses scale movement, F G A^b B^b and later G^b A^b B^b C D E^b, but the scales are disguised by frequent wide leaps. The tonal center of F is established at the outset and after proceeding chromatically it returns to F in bar 11. There is a two-bar rhythmic interlude stated by the percussion in bars 8-10.

Variation 1

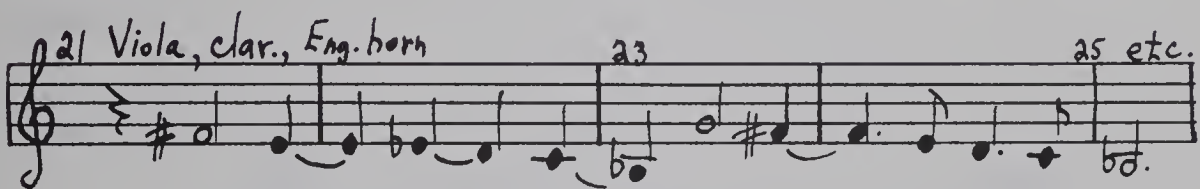
Variation 1 (bars 11-19) consists of the bass line on F in cellos, bass and clarinet in counterpoint with an imitative line

in violas and clarinet 1 and accompanied by violins, pizzicato.

Variation 2

Variation 2 (bars 20-29) repeats this scheme with the viola line coupled in clarinet and English horn now inverted (example 2), a third line in solo horn, and the violin accompaniment now thickened.

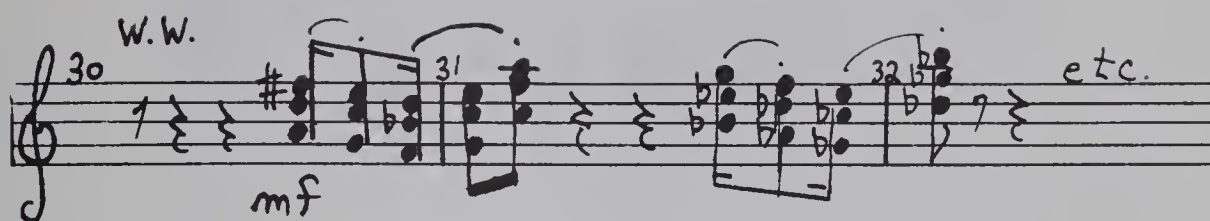
Example 2.



Variation 3

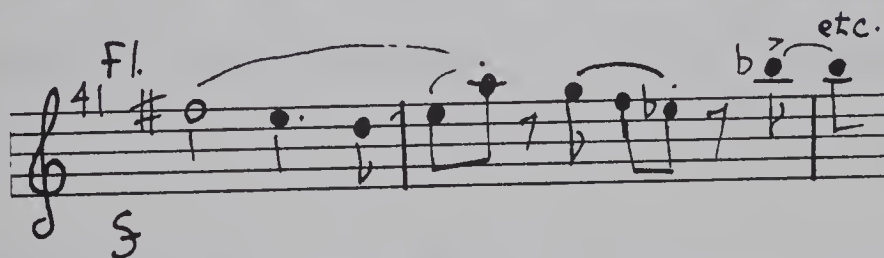
Variation 3 (bars 30-39) again increases in tempo and scoring of the bass line (lower strings and brass). The horns and violas supply a legato harmonic background set in quartal and quintal chords. A new rhythmic figure appears in the flute, oboe and clarinet (example 3) harmonized in major triads.

Example 3.

Variation 4

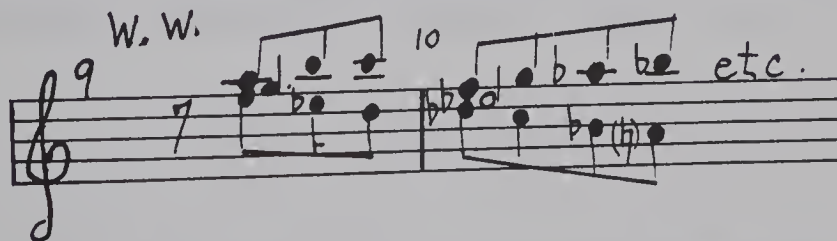
Variation 4, a flute and oboe duet in counterpoint, grows out of the augmented melodic line (example 4) of the wind figure of example 3.

Example 4.

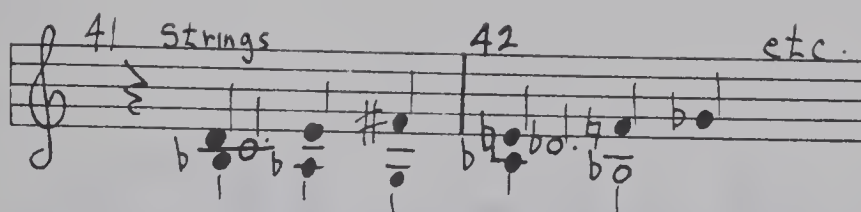


The harmonic accompaniment of variation 4 is played by horns, violins and violas and is based on the interlude figure of bar 9 (example 5a, 5b). The bass line is in bassoons and cellos.

Example 5a.



Example 5b.

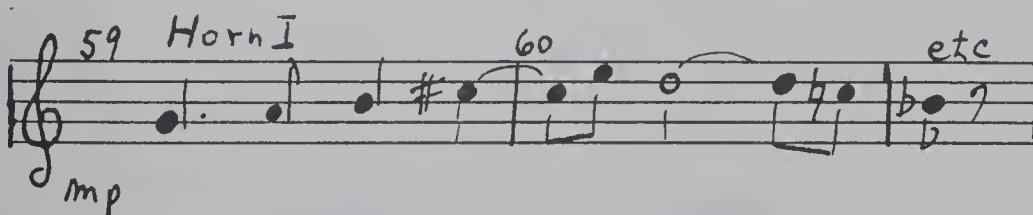



Bars 51 to 58 are transitional in character leading to variation 5.

Variation 5

Variation 5 is a brass chorale exhibiting harmonic writing and based on the original bass line (tuba, basses). The melodic line, taken from the flute line of variation 4, is varied (example 6).

Example 6.



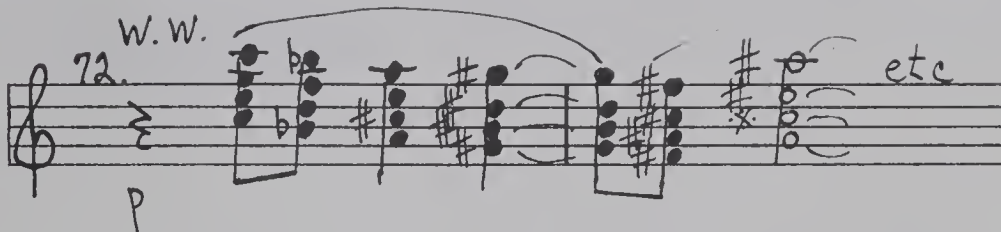
The snare drum supplies an accompanying figure () derived from earlier transitional material. (See bars 8-10.)

Variation 6

Variation 6 consists of a melodic line harmonized in the upper woodwinds and based on the inversion of the brass chorale melody

(example 7).

Example 7.

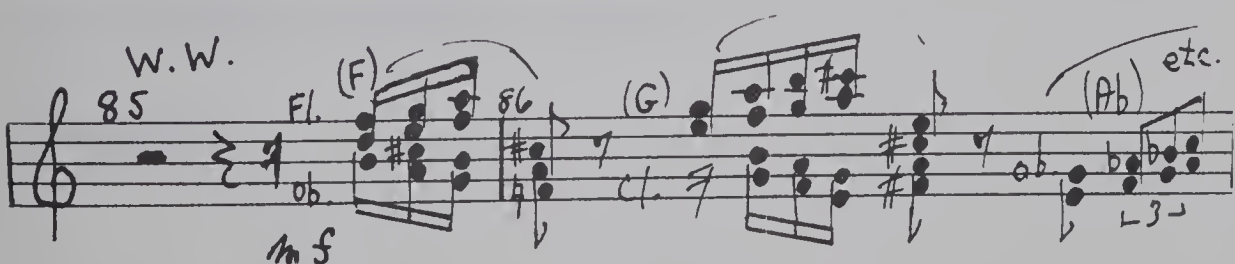


The bass line in the cellos is varied and appears without the octave adjustments. In bar 81 the brasses play the figures similar to those in bar 41 as transitional material.

Variation 7

Variation 7 incorporates mirror and antiphonal writing in the woodwinds in pairs where each figure begins on the sequence of pitches taken from the original bass line (example 8).

Example 8.



Variation 8

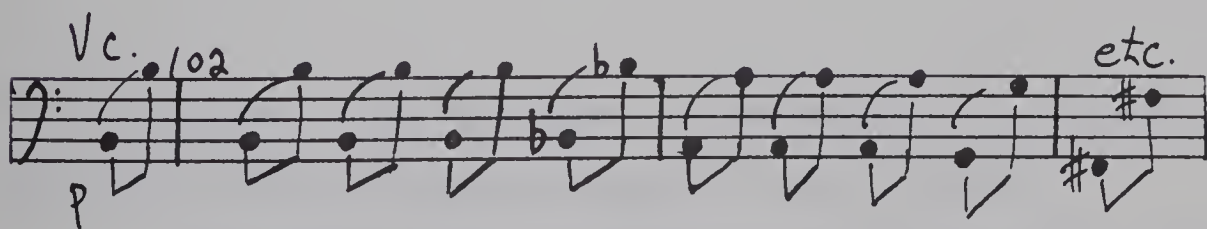
In Variation 8 the strings take a line from variation 7 and develop it in imitative style (example 9) over an F^\sharp pedal in timpani and cellos and basses.

Example 9.

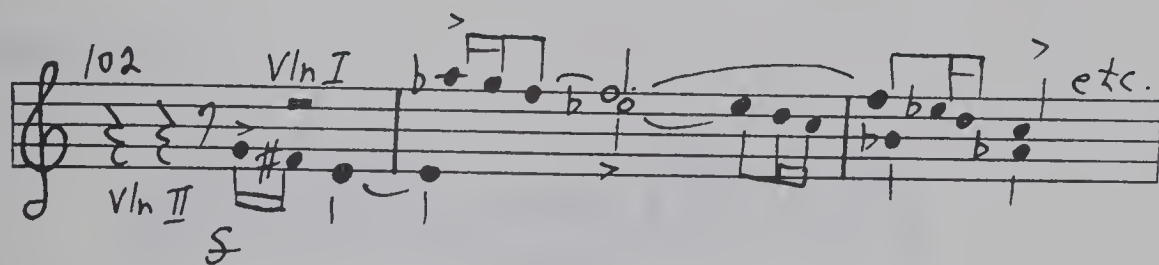
Variation 9

Against a descending line in major thirds in horns and violas, the cellos play an activated line based on the retrograde of the original bass line (example 10). Violins and woodwinds play a new accompanying figure (example 11).

Example 10.



Example 11.

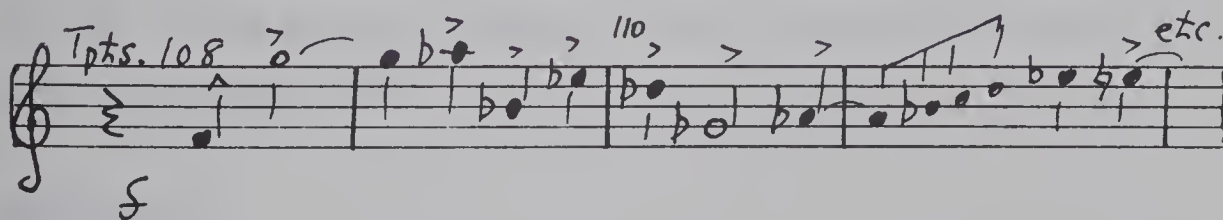


These figures move into a tutti passage (bar 106) leading to variation 10.

Variation 10

Variation 10 marks the climactic point of the first movement with a brass fugato, the theme of which is based on the original cello line with the rhythm varied (example 12).

Example 12.



The theme appears three more times: in trombones I and II, bars 113-118; horns, bars 118-123; tuba and trombone III, bars 123-128.

Bars 128-145 mark an extension of the fugato theme based on an altered Lydian scale (example 13a) in stretto, gradually

building up to a brass ostinato passage (bars 140-145).

Example 13a.

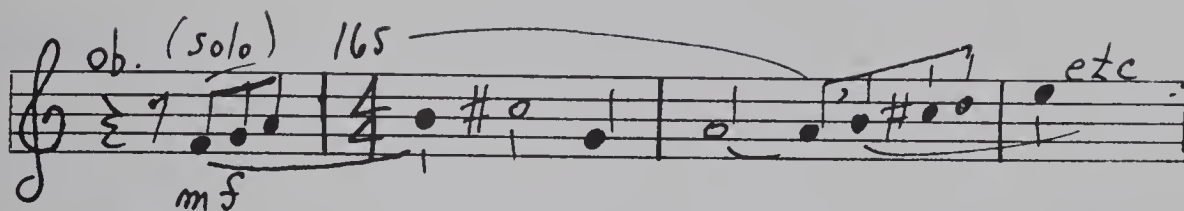


Against the brass stretto, the original bass line on F appears. It begins in bar 134 in bassoons and strings, culminating in an ascending tutti passage through the orchestra on the altered Lydian scale (bars 142-145). In bars 145-153 the orchestra extends this passage. The brass plays the bass line in quarter and half notes; winds and strings play fast passages based on the bass line in sixteenth notes to bar 149. In bars 150-153 the brasses play quartal chords and the strings and winds play ascending lines taken from the same scale, culminating in the large chords in bars 153-158. These gradually subside to the string and percussion interlude in bars 159 to 164.

Variation 11

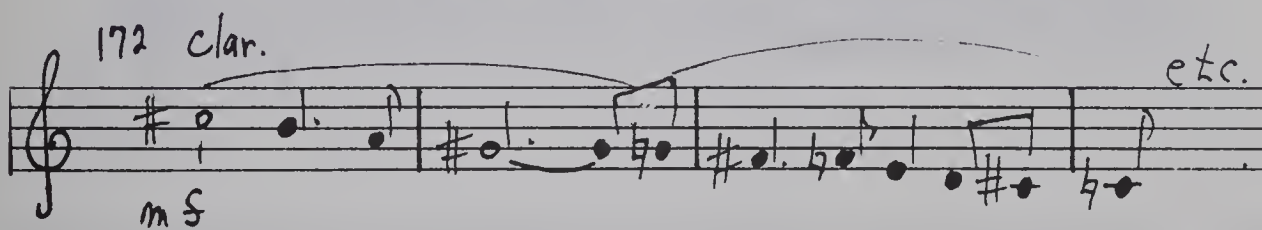
Variation 11 beginning in bar 165 is meant to offer contrast to the preceding activity. The oboe solo, against seventh chords in lower strings and horns, is derived from the melodic line of variation 7 and 8 (example 13b).

Example 13b.

Variation 12

Variation 12 begins in bar 172 with a clarinet solo. It is marked slower than variation 11. The clarinet line reviews the melody of variation 2 (example 14), which was originally the inversion of the cello line (See example 12.)

Example 14.



The bassoons play the cello line with a counter melody in a solo horn similar to variation 2. Accompanying figures appear in pizzicato in the violins, as in variation 1.

Variation 13


Variation 13 returns to the original bass line in cellos and basses but now in an exact retrograde version (example 15). It is accompanied by tremolo violins and a woodwind figure (example 16)

derived from variation 3. (See example 3.)

Example 15.

[illegible]

Example 16.

Fl. I and II  etc.

The F in the cellos at the end of variation 13 leads directly to section 14 which is the beginning of the second movement.

Second Movement "Allegro"

This movement is in Sonata-Allegro form with the section numbers and bar numbers continuing from the first movement. The form is as follows:

Exposition:	
Principal Theme "A"	bars 197-229
Secondary Theme "B"	bars 230-257
Development Section	bars 258-368
Recapitulation and Finale	bars 369-452

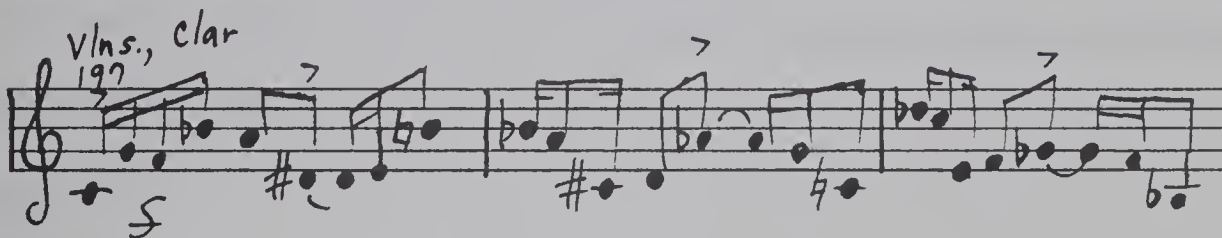
Exposition

Principal Theme "A"

Section 14

This part of the exposition is included in section 14 and 15. The theme on C is introduced by violins and clarinet in bars 197-199 (example 17) with accented accompaniment in lower strings and brass.

Example 17.



This builds to a climactic point in bar 203 then tapers off to a transitional section in strings and woodwinds on the first rhythm of the "A" theme in bars 204-207.

Section 15

Section 15, bars 208-229, repeats the "A" theme on E^b from bars 208-215, then again develops the theme by repeating the rhythm of the first motif, now on an E tonal center, in the brass in bars 215-216, then winds in 217-219.

Section 16

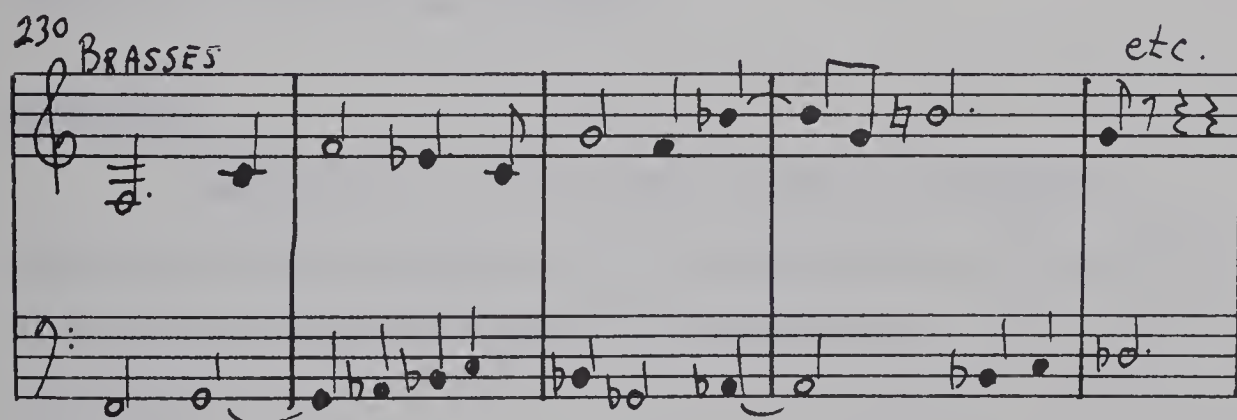
Section 16, bars 220-229, is a further development section in which the violins play a retrograde version of the passacaglia line very high while the winds repeat the motifs of the "A" theme on several pitch levels. Flutes and oboes, mirrored in thirds in bar 229, lead into the statement of the secondary theme "B".

Secondary Theme "B"

Sections 17 and 18

These sections are shorter (bars 230-249) and are followed by a transitional section, bars 250-257. The "B" theme employs once again the bass line of the passacaglia together with a new theme (example 18) scored for brass.

Example 18.



Section 18, bars 242-249, is a short variation of the "B" theme in the horns, melismatic and imitative (bars 242-243). It is taken up by the rest of the brass in bars 244-248. The horns converge on a C in bar 250. This leads through bar 257 directly to the

development section.

Development

This division is the longest of the movement comprising sections 19 to 25 inclusive.

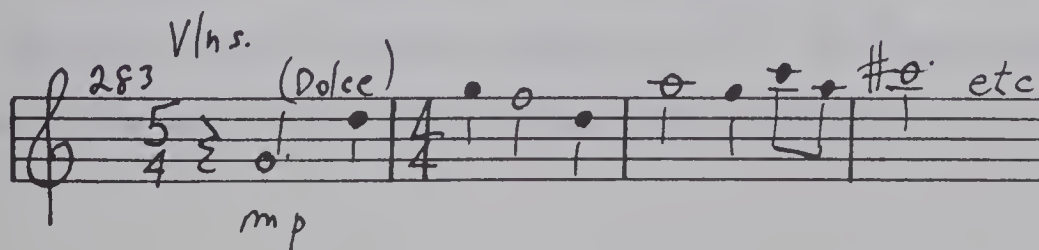
Section 19

Section 19, bars 258 to 282, is based on the "A" theme. Against descending major thirds in clarinets and English horn, the flute on G, then clarinet I on B^b, then oboe on E^b and bassoon on B^b, play the "A" theme to bar 265. The rhythm of the first "A" motif then serves as a basis for the strings to gradually build a large diminished chord in bars 266-271. Piccolo and strings bring this back to the F[#] chord in bar 275. Horns and trombones, playing the rhythm of the preceding string figures, augmented, bring this section to a close in bars 276-282.

Section 20

Section 20, bars 283 to 300, consists of homophonic writing for the string sections in a quasi-chorale setting, based on the melody of the "B" theme on G (example 19).

Example 19.



The harmony is set in five parts with the two lowest voices thickened in octaves for a richer texture. The section closes on a pedal B in bar 300.

Section 21

Section 21, bars 301-311, develops out of the preceding section. It is slow (*tranquillo*), based on the B theme in G and employs the lyrical quality of the English horn accompanied by horns, violas, bass clarinet and bassoon.

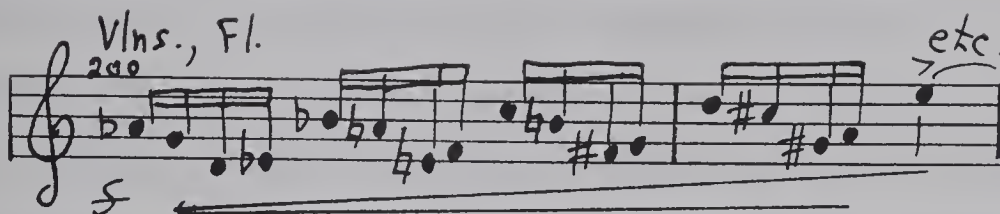
Section 22

Section 22, bars 312-323, is a variation on section 21 in which the English horn and bass clarinet play an imitative duet on a melismatic version of the "B" theme accompanied by sustained quartal chords in the strings. Bars 322 and 323 in strings and winds lead to section 23.

Section 23

Section 23, bars 324-337, returns to the Allegro and to the use of "A" materials for development. The first trumpet plays the retrograde inversion of the "A" theme in bars 324-325. This is repeated by clarinet and oboe in 326-327, by woodwinds in 328-329, and tutti in 330-331. Bars 332-334 develop an ascending figure taken from the end of the "A" theme (example 20, 21). The figure serves to introduce the end of this section beginning in bar 335.

Example 20.

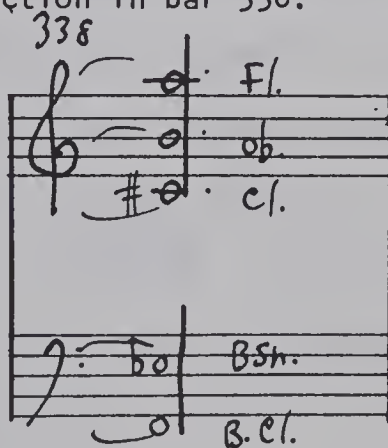


Example 21.



Bar 335 begins a section for woodwinds in stretto at the seventh on the first motif of the "A" theme. This results in a sustained five-note chord built in minor sevenths (example 22) which introduces the next section in bar 338.

Example 22.




Sections 24 and 25

Sections 24 and 25 (bars 338-350, 351-368) serve to end the development section by recalling fragments of several themes in a manner reminiscent of Bartok's "night-music." Melodic lines from the chord in sevenths converge on the sustained C[#] in clarinet, horns, and

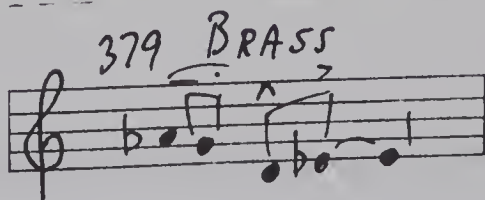
violas; pizzicato violins and muted trumpets and trombones in seconds and thirds respectively play fragments from the "A" theme. In section 25, around descending major thirds in horns, the violins play fragments of their accompaniment from variation 1 of the passacaglia. Violas play an augmented version of the first motif of the "A" theme, trumpets in seconds play the rhythm of the motif, cellos and basses play a fragmented line reminiscent of the end of the passacaglia line, and flute and oboe play fragments from the woodwind figures of variation 7. This continues to the end of the section in bar 368.

Recapitulation and Finale

Section 26

The "A" theme returns in the lower strings and winds in section 26 (bars 369-390) but fragmented into motifs. The theme is gradually put together and is heard complete along with the brass chords, re-scored, in bars 376-378. A new figure (example 23) derived from the  rhythmic motif of the theme appears in octaves in the brass in bar 379 and continues to build up in tension until bar 391.

Example 23.



This figure serves to indicate that the work is approaching the end.

Section 27

Bars 391-405 again bring back the first "A" motif in strings accompanied by brass and lower winds which ascends to the high C in bar 399. This begins an ostinato figure in upper strings which accelerates into section 28.

Section 28

The violin and viola ostinato continues in section 28, bars 406 to 422, while the lower strings, winds, and the brass recall the melody of the "B" theme. The string ostinato moves into an ascending figure in bar 414; the upper winds begin to recall the first "A" motif. This echoes through the orchestra in bars 417-421 against the ascending string figures and sustained G in lower strings, winds and brass.

A slight relaxation is felt in bars 423 to 427 as the imitative section from bars 335-337 is recalled in strings and winds, less tightly interwoven this time. The section closes with the pyramiding brass chord in sevenths in bars 328-329, which sustains against the ascending chromatic scale in strings and winds in bars 430-31.

Section 29

Section 29, bars 432 to 452, heralds the finale of the work as the three principal themes are played together in the full

orchestra. The "A" theme, augmented, is heard in violins, flutes, oboes and trumpets; the "B" theme in clarinet I, horns, trombone I and trombone II and violas; the bass of the passacaglia in the bass clarinet, bassoons, trombone III, tuba, cellos and basses.

In bar 441 the lower strings and trombones continue the passacaglia line, brasses sustain chords in fifths, and upper winds and strings again recall the opening motif of the "A" theme. The finale figure (example 23) is recalled through the strings and brasses in bars 446-449 against a large sustained discord in major sevenths on C[#]. The full orchestra then plays the "A" theme in unison in bars 450-452, ending the work with a flourish.

I
LENTO, ESPRESSIVO. ♩ = 58

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

LENTO, ESPRESSIVO. ♩ = 58

I-II

F Hn.

III-IV

I-II

C Tpt.

III

Trb. I-II

Trb. III
Tuba

LENTO, ESPRESSIVO. ♩ = 58

Timp.

Perc.

S.D. (NO SNARES)

LENTO, ESPRESSIVO. ♩ = 58

I

Vln.

II

Va.

Vc.

Bass

pizz.

pp

FL. II
Picc.

FL. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

I-II
F Hn.

III-IV

I-II
C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

S.D.

PPP

PP

mp

PPP

CON SORDINI

P

CON SORDINI

P

CON SORDINI

P

tr (#)

P

P

21

1 Più Mosso $\text{♩} = 62$

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

B. Cl.
Bb Cl. II
Bass Cl.

Bn. I-II

1 Più Mosso $\text{♩} = 62$

I-II
F Hn.

III-IV

I-II
C Tpt.

III

Trb. I-II

Trb. III
Tuba

1 Più Mosso $\text{♩} = 62$

Timp.

Perc.

1 Più Mosso $\text{♩} = 62$

I
Vln.

II

Va.

Vc.

Bass

SENZA SORDINI

pizz.

SENZA SORDINI

pizz.

SENZA SORDINI

MP

15

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

15

I-II

F Hn.

III-IV

I-II

C Tpt.

III

Trb. I-II

Trb. III
Tuba

15

Timp.

Perc.

15

I

VIln.

II

Va.

Vc.

Bass

2 3

I, II
Picc.

Fl. I

Ob. I

Ob. II
E. H.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I- II

I- II
F Hn.

III- IV

I- II
C Tpt.

III

Trb. I- II

Trb. III
Tuba

Timp.

Perc.

I

Vln.

II

Va.

Vc.

Bass

25

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E.H.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

I-II

F Hn.

III-IV

I-II

C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

To ob.

25

a2.

25

PPP

S.D. (SNARES ON..)

25

(pizz.)

NO DIV. ARCO.

(pizz.)

UNIS. ARCO.

Arco.

mf decresc.

mf decresc.

mf decresc.

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
F. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

I-II
F. Hn.

III-IV

I-II
C Tpt.
III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

I
Vln.

II

Va.

Vc.

Bass

Woodwind section staves (Flutes, Oboes, Clarinets, Bassoon) with musical notation, including dynamic markings like *f* and *mf*.

Brass and Percussion section staves (Horns, Trumpets, Trombones, Tuba, Timpani, Percussion) with musical notation, including dynamic markings like *f* and *mf*, and a section marked *30*.

String section staves (Violins, Viola, Violoncello, Bass) with musical notation, including dynamic markings like *p* and *mf*, and a section marked *30*.

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

I-II
F Hn.

III-IV

I-II
C Tpt.

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

I
Vln.

II

Va.

Vc.

Bass

(35) Fl.

Clar.

(35)

(35)

(35)

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

I-II
F Hrn.

III-IV

I-II
C Tpt.

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

I

Vln.

II

Va.

Vc.

Bass

S.D. (SNARES ON ...

p

pp

(40) 4 ANCORA PIU MOSSO $\text{♩} = 78$

Fl. II
Picc

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

I-II

F Hn.

III-IV

I-II

C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

(40) 4 ANCORA PIU MOSSO $\text{♩} = 78$

(40) 4 ANCORA PIU MOSSO $\text{♩} = 78$

(40) 4 ANCORA PIU MOSSO $\text{♩} = 78$

I

Vln.

II

Va.

Vc.

Bass

Fl. II
Picc

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

I-II

F IIIn.

III-IV

I-II

C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

I

Vln.

II

Va.

Vc.

Bass

(45)

Fl.

Ob.

DIV.

az.

mf

(45)

pp

pp

(45)

(45)

pp

pp

pp

arco

arco

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

I-II

F Hn.

III-IV

I-II

C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

I

Vln.

II

Va.

Vc.

Bass

Fl.

mf

cresc.

mf

cresc.

To E.H.

Clar.

To B. Clar.

Div.

mf

cresc.

mf

mf

mf

cresc.

mf

cresc.

mf

cresc.

mf

cresc.

mf

cresc.

mf

cresc.

mf

cresc.

mf

cresc.

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

I-II

F Hn.

III-IV

I-II

C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

I

Vln.

II

Va.

Vc.

Bass

(50)

Poco Rit.

ten. ten. ten.

ten. ten. ten.

Poco Rit.

(50)

Poco Rit.

(50)

Poco Rit.

No Div.

No Div.

MENO MOSSO $\text{♩} = 70$

Fl. II Picc. *ten.*

Fl. I *f* *decresc.* *mp*

Ob. I *f* *decresc.* *mp*

Ob. II E. II. *E.H.* *mf*

Bb Cl. I *ten.* *mf*

Bb Cl. II Bass Cl. *mf*

Bn. I-II *ff* *mp*

MENO MOSSO $\text{♩} = 70$

I-II *ff* *ten.* *mp*

F Hn. *ff* *ten.* *mp*

III-IV *ff* *ten.* *mp*

I-II *ff* *ten.* *mp*

C Tpt. *ff* *ten.* *mp*

III *ff* *ten.* *mp*

Trb. I-II *ff* *DIU.* *ten.* *mp*

Trb. III Tuba *ff* *ten.* *mp*

MENO MOSSO $\text{♩} = 70$

Timp. *ff* *pp*

Perc. *S.D.* *pp*

MENO MOSSO $\text{♩} = 70$

I *ff* *No Div.* *pizz.* *mp*

VI. *ff* *No Div.* *pizz.* *mp*

II *ff* *pizz.* *mp*

Va. *ff* *pizz.* *mp* *arco*

Vc. *ff* *pizz.* *mp*

Bass *ff* *pizz.* *mp*

55

5 ♩ = 80

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

55

5 ♩ = 80

I-II

F IIln.

III-IV

I-II

C Tpt.

III

Trb. I-II

Trb. III
Tuba

55

5 ♩ = 80

Timp.

Perc.

S.D.

pp

55

5 ♩ = 80

I

Vln.

II

Va.

Vc.

Bass

pizz.

(vibrato)

pizz.

(vibrato)

60

FL.II
Picc.

FL.I

Ob.I

Ob.II
E.H.

Bb Cl.I

Bb Cl.II
Bass Cl.

Bn.I-II

60

I-II
F Hn.

III-IV

I-II
C Tpt.

III

Trb.I-II

Trb.III
Tuba

Timp.

Perc.

S.D.

pp

60

I
Vln.

II

Va.

Vc.

Bass

pp

36

65

Fl.II
Picc.

Fl.I

Ob.I

Ob.II
E.II.

Bb Cl.I

Bb Cl.II
Bass Cl.

Bn.I-II

I-II

F Hn.

III-IV

I-II

C Tpt.

III

Trb.I-II

Trb.III
Tuba

Timp.

Perc.

al.

65

65

al.

65

I

Vln.

II

Va.

Vc.

Bass

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E.H.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

I-II

F Hn.

III-IV

I-II

C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

I

Vln.

II

Va.

Vc.

Bass

(70)

6

(no vibrato)

decresc.

pp p

decresc.

pp To Clar.

decresc.

pp

decresc.

pp

(70)

6

decresc.

pp

decresc.

pp

decresc.

p

decresc.

p

decresc.

p

decresc.

pp

decresc.

pp

(70)

6

arco

decresc.

pp

decresc.

pp

decresc.

p

decresc.

p

decresc.

pp

Div.
pizz.

pizz.

Fl. II
Picc

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl

Bn. I-II

I-II
F Hrn.

III-IV

I-II
C. Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

I
Vln.

II

Va.

Vc.

Bass

(75)

(75)

(75)

(75)

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

I-II

F Hn.

III-IV

I-II

C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

I

Vln.

II

Va.

Vc.

Bass

Slowly

mp

#0

mp

mp

#0

mp

(80)

al.

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

(80)

S.D.

P

(80)

v

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

(85) [7]

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

(85) [7]

I-II

F Hn.

III-IV

I-II

C Tpt.

III

Trb. I-II

Trb. III
Tuba

(85) [7]

Timp.

Perc.

(85) [7]

I

Vln.

II

Va.

Vc.

Bass

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

I-II

F Hn.

III-IV

I-II

C. Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

I

Vln.

II

Va.

Vc.

Bass

90

90

90

90

arco, modo ordinario

arco, modo ordinario

Sul pont.

8 ANCORA PIU MOSSO $\text{♩} = 88$

Fl.II Picc. *To picc.*

Fl.I

Ob.I

Ob.II E.II *mp*

Bb Cl.I

Bb Cl.II Bass Cl. *To B. Clar.*

Bn.I-II *mp*

8 ANCORA PIU MOSSO $\text{♩} = 88$

I-II

F Hn.

III-IV

I-II

C Tpt.

III

Trb.I-II

Trb.III Tuba

8 ANCORA PIU MOSSO $\text{♩} = 88$

Timp. *S.D.*

Perc.

8 ANCORA PIU MOSSO $\text{♩} = 88$

I

Vln. *p*

II *mf*

Va.

Vc. *sul pont.*

Bass

95

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

95

I-II

F Hn.

III-IV

I-II

C Tpt.

III

Trb. I-II

Trb. III
Tuba

95

Timp.

Perc.

95

I

Vln.

II

Va.

Vc.

Bass

Div. 18m

MP

modo ordinario

mf

sul pont.

pp#

FL II
Picc.

FL I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

I-II

F Hn.

III-IV

I-II

C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

C to B

--- Sva ---

I

Vln.

II

Va.

Vc

Bass

9 Picc.

Fl. II Picc.

Fl. I

Ob. I

Ob. II E. II.

Bb Cl. I

Bb Cl. II Bass Cl.

Bn. I-II

9

I-II a2.

F IIa.

III-IV a2.

I-II

C Tpt.

III

Trb. I-II

Trb. III Tuba

9

Timp.

Perc.

9

I (Loco) (Uniz.)

Vln. I

II

Va.

Vc.

Bass

P

105

Poco accel.

F.II
Picc.

F.II

Ob.I

Ob.II
E.II.

Bb Cl.I

Bb Cl.II
Bass Cl.

Bn.I-II

105

Poco accel.

I-II

F IIa.

III-IV

I-II

C Tpt.

III

Trb.I-II

Trb.III
Tuba

105

Timp.

Perc.

Poco accel.

105

I
Vln.

II

Va.

Vc.

Bass

10 ALLEGRO MODERATO $\text{♩} = 100$

(110)

Fl.II
Picc.

Fl.I

Ob.I

Ob.II
E.II.

Bb Cl.I

Bb Cl.II
Bass Cl.

Bn.I-II

10 ALLEGRO MODERATO $\text{♩} = 100$

(110)

I-II

F Hn.

III-IV

I-II

C Tpt.

III

Trb.I-II

Trb.III
Tuba

10 ALLEGRO MODERATO $\text{♩} = 100$

(110)

Timp.

Perc.

S.D. f I P *sempre*

10 ALLEGRO MODERATO $\text{♩} = 100$

(110)

I

Vln.

II

Va.

Vc.

Bass

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

I-II

F IIIn.

III-IV

I-II

C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

I
Vln.

II

Va.

Vc.

Bass

115

115

115

115

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

I-II
F Hn.
III-IV

(II)
I-II
C Tpt.
III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

I
Vln.
II

Va.

Vc.

Bass

125

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

I-II
F Hn.

III-IV

I-II
C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

I
Vln.

II

Va.

Vc.

Bass

125

130

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

B. Clar.
Bb Cl. II
Bass Cl.

Bn. I-II

I only

I-II
F Hn.

III-IV

II only
I-II
C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

130

130

I

VIln.

II

Va.

Vc.

Bass

135

Fl. II
Picc

Fl. I

Ob. I

Ob. II
E. H.

Bb Cl. I

B. Clar.
Bb Cl. II
Bass Cl.

Bn. I-II

I-II

F Hn.

III-IV

I-II
C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

135

135

135

I
Vln.

II

Va.

Vc.

Bass

Picc.

Fl. II Picc.

Fl. I

mf

Ob. I

Ob. II E. II.

Bb Cl. I

B. Clar.

Bb Cl. II Bass Cl.

Bn. I-II

I-II

F Hn.

III-IV

I-II

C Tpt.

III

Trb. I-II

Trb. III Tuba

Timp.

S.D.

Perc.

I

Vln.

II

Va.

Vc.

Bass

(140) Accel. poco a poco

Picc.

Fl. II

Picc.

Fl. I

Ob. I

Ob. II

E. II.

Bb Cl. I

Bb Cl. II

Bass Cl.

Bn. I-II

(140) Accel. poco a poco

I-II

F IIa.

III-IV

a2.

I-II

C Tpt.

III

Trb. I-II

Trb. III

Tuba

(140) Accel. poco a poco

Timp.

S.D.

Perc.

(140) Accel. poco a poco

I

Vln.

II

Va.

Vc.

Bass

Div.

Div.

f cresc.

f cresc.

f cresc.

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

I-II
F Hn.

III-IV

I-II
C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

I
Vln.

II

Va.

Vc.

Bass

Picc.

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

I-II
F In.

III-IV

I-II
C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

I
Vln.

II

Va.

Vc.

Bass

This musical score page, numbered 57, contains staves for various instruments. The woodwind section includes Piccolo (Picc.), Flute II (Fl. II), Flute I (Fl. I), Oboe I (Ob. I), Oboe II/English Horn II (Ob. II/E. II.), Bassoon I (Bb Cl. I), Bassoon II/Bass Clarinet (Bb Cl. II/Bass Cl.), and Bassoon I-II (Bn. I-II). The brass section includes Trumpets I-II (I-II/F In.), Trumpets III-IV (III-IV), Trumpets I-II (I-II/C Tpt.), Trumpet III (III), Trombone I-II (Trb. I-II), Trombone III/Tuba (Trb. III/Tuba), and Timpani (Timp.). The percussion section (Perc.) is also indicated. The string section includes Violin I (I/Vln.), Violin II (II), Viola (Va.), Violoncello (Vc.), and Double Bass (Bass). The woodwinds and strings are playing active parts, while the brass and percussion are mostly silent, indicated by rests.

Picc.

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

B. Clar.

Bb Cl. II
Bass Cl.

Bn. I-II

150

I-II

F Hn.

III-IV

I-II

C Tpt.

III

Trb. I-II

Trb. III
Tuba

150

Timp.

Perc.

150

I

Vln.

II

Va.

Vc.

Bass

150

Picc. $\text{♩} = 120$ (155)

Fl. II Picc.

Fl. I

Ob. I

Ob. II E. II.

Bb Cl. I

Bb Cl. II Bass Cl.

Bn. I-II

$\text{♩} = 120$ (155)

I-II

F Hn.

III-IV

I-II

C Tpt.

III

Trb. I-II

Trb. III Tuba

Timp.

S.D.

Perc.

$\text{♩} = 120$ (155) No. 155

I

Vln.

II

Va.

Vc.

Bass

Fl.II
Picc.

Fl.I

Ob.I

Ob.II
E.H.

Bb Cl.I

Bb Cl.II
Bass Cl.

Bn.I-II

I-II

F Hn.

III-IV

I-II

C Tpt.

III

Trb.I-II

Trb.III
Tuba

Timp.

Perc.

To Fl.

Poco a poco rit. (160)

I

Vln.

II

Va.

Vc.

Bass

pizz.

Poco a poco rit. (160)

165 **II** MENO MOSSO $\text{♩} = 72$

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl

Bn. I-II

I-II

F. Hn.

III-IV

I-II

C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

Solo

mf

B. Clar.

mp

165 **II** MENO MOSSO $\text{♩} = 72$

165 **II** MENO MOSSO $\text{♩} = 72$

165 **II** MENO MOSSO $\text{♩} = 72$

I
Vln.

II

Va.

Vc.

Bass

tan.

mp

mp

mp

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

I-II

F. Hn.

III-IV

I-II

C. Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

I

Vln.

II

Va.

Vc.

Bass

(170)

12 ANCORA MENO MOSSO $\text{♩} = 68$

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

I-II
F Hn.

III-IV

I-II
C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

(170)

12 ANCORA MENO MOSSO $\text{♩} = 68$

(170)

12 ANCORA MENO MOSSO $\text{♩} = 68$

(170)

12 ANCORA MENO MOSSO $\text{♩} = 68$

I
Vln.

II

Va.

Vc.

Bass

175

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

I-II

F. Hn.

III-IV

I-II

C. Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

I

Vln.

II

Va.

Vc.

Bass

E.H.

mf

Rit.

Rit.

175

al.

22. Rit.

al.

p

175

175

Rit.

mp

pizz.

arco

mp

pizz.

arco

mp

pizz.

pp

pizz.

pp

No Div.

arco

180

13 TEMPO PRIMO ♩ = 58

185

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

B♭ Cl. I

B♭ Cl. II
Bass Cl.

Bn. I-II

180

13 TEMPO PRIMO ♩ = 58

185

I-II
F. In.

III-IV

I-II

C Tpt.

III

Trb. I-II

Trb. III
Tuba

180

13 TEMPO PRIMO ♩ = 58

185

Timp.

Perc.

180

13 TEMPO PRIMO ♩ = 58

185

I
Vln.

II

Va.

Vc.

Bass

Sul pont.

Sul pont.

Sul pont.

arco

mf

pp

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

I-II

F IIIn.

III-IV

I-II

C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

I

Vln.

II

Va.

Vc.

Bass

Fl.

(190)

mf

mf

(190)

(190)

(190)

No Trem.,
Modo ordinario.

No Trem.,
Modo ordinario.

No Trem.,
Modo ordinario.

No Trem.,
Modo ordinario.

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

I-II

F Hn.

III-IV

I-II

C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

I

Vln.

II

Va.

Vc.

Bass

195

195

195

195

Ob.

B. Clar.

S.D.

ATTACCA

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E.H.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

ATTACCA

I-II

F In.

III-IV

I-II

C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

ATTACCA

I

Vln.

II

Va.

Vc.

Bass

14 ALLEGRO $\text{♩} = 112$

II

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

I-II

F IIa.

III-IV

I-II

C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

14 ALLEGRO $\text{♩} = 112$

14 ALLEGRO $\text{♩} = 112$

14 ALLEGRO $\text{♩} = 112$

I
Vln.

II

Va.

Vc.

Bass

(200)

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

I-II
F Hn.

III-IV

I-II
C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

I
Vln.

II

Va.

Vc.

Bass

tr (#)

8va opt.

tr (#)

tr (#)

tr (#)

a2.

#

f

a2.

#

f

4d.

#

f

b p.

#

d.

f

#

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

To Picc.

(205)

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

I-II
F Hn.

III-IV

I-II
C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

Clar.

a2.

con SORPINO

(LET RING)

(205)

(205)

I
Vln.

II

Va.

Vc.

Bass

Picc.

Fl.II
Picc.

Fl.I

Ob.I

Ob.II
E.II.

Bb Cl.I

Bb Cl.II
Bass Cl.

Bn.I-II

15

I-II

F Hn.

III-IV

I-II

C Tpt.

III

Trb.I-II

Trb.III
Tuba

15

Timp.

S.D.

Perc.

15

I

Vln.

II

Va.

Vc.

Bass

210 Picc.

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

I-II

F Hn.

III-IV

I-II

C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

210

210

210

I

Vln.

II

Va.

Vc.

Bass

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

I-II

F IIa.

III-IV

I-II

C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

I

Vln.

II

Va.

Vc.

Bass

Picc.

To Fl.

(215)

(215)

(215)

(215)

8va

unis.
pizz.

pizz.

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

I-II

F. Hrn.

III-IV

I-II

C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

I

Vln.

II

Va.

Vc.

Bass

Fl.

ob.

clar.

a2.

And

(220) 16 MENO MOSSO $\text{♩} = 88$

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

(220) 16 MENO MOSSO $\text{♩} = 88$

I-II

F IIIn.

III-IV

I-II

C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

(220) 16 MENO MOSSO $\text{♩} = 88$

S.D.

P

Eva

16 MENO MOSSO $\text{♩} = 88$

I

Vln.

II

Va.

Vc.

Bass

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

I-II

F Hn.

III-IV

I-II

C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

I

Vln.

II

Va.

Vc.

Bass

225

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

225

I-II

F Hn.

III-IV

I-II

C Tpt.

III

Trb. I-II

Trb. III
Tuba

225

Timp.

Perc.

225

I

Vln.

II

Va.

Vc.

Bass

235

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

I-II
F. II.

III-IV

I-II
C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

I
Vln.

II

Va.

Vc.

Bass

235

235

235

235

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

I-II

F IIIn.

III-IV

I-II

C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

235

235

235

I

Vln.

II

Va.

Vc.

Bass

235

Fl. II
Picc.
Fl. I
Ob. I
Ob. II
E. II.
Bb Cl. I
Bb Cl. II
Bass Cl
Bn. I-II
I-II
F Hn.
III-IV
I-II
C Tpt.
III
Trb. I-II
Trb. III
Tuba
Timp.
Perc.

Musical score for woodwinds and brass instruments. The score includes staves for Fl. II Picc., Fl. I, Ob. I, Ob. II E. II., Bb Cl. I, Bb Cl. II Bass Cl, and Bn. I-II. The music features a melodic line in Bb Cl. I and Bb Cl. II Bass Cl, starting with a *mf* dynamic. The Bn. I-II part has a *22.* marking. The score is marked with a circled 235.

Musical score for woodwinds and brass instruments. The score includes staves for I-II, F Hn., III-IV, I-II, C Tpt., III, Trb. I-II, and Trb. III Tuba. The music features a melodic line in I-II, F Hn., and III-IV, starting with a *p.* dynamic. The I-II, C Tpt., and III parts have a *22.* marking. The Trb. I-II and Trb. III Tuba parts have a *235* marking. The score is marked with a circled 235.

Empty musical staves for percussion instruments: Timp. and Perc.

235

I
Vln.
II
Va.
Vc.
Bass

Musical score for strings. The score includes staves for I, Vln., II, Va., Vc., and Bass. The music features a melodic line in Vc. and Bass, starting with a *p.* dynamic. The score is marked with a circled 235.

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

I-II

F. Hn.

III-IV

I-II

C. Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

I

Vln.

II

Va.

Vc.

Bass

(245)

Fl.

f

f

f

ob.

f

Clar.

f

f

PIU.

b(=)

22.

f

(245)

22. P20.

f

PIU.

f

22.

f

22.

f

(245)

(245)

Fl.

Meno Mosso (250) ♩ = 92

To Picc.

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

I-II

F Hn.

III-IV

I-II
C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

Meno Mosso (250) ♩ = 92

I-II

F Hn.

III-IV

I-II
C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

Meno Mosso (250) ♩ = 92

I

Vln.

II

Va.

Vc.

Bass

Meno Mosso (250) ♩ = 92

pizz.

pizz.

P

(255)

19 ALLEGRO MODERATO $\text{♩} = 92$

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl

Bn. I-II

I-II

F Hn.

III-IV

I-II

C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

(255)

19 ALLEGRO MODERATO $\text{♩} = 92$

(255)

19 ALLEGRO MODERATO $\text{♩} = 92$

(255)

19 ALLEGRO MODERATO $\text{♩} = 92$

I

Vln.

II

Va.

Vc.

Bass

IP

To Picc.

(260)

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. H.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

I-II

F. Hn.

III-IV

I-II

C. Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

I

Vln.

II

Va.

Vc.

Bass

(260)

(260)

(260)

b *#* *b* *b* *b*

[Solo]

To B. Clar.

Rall. (265) A TEMPO

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

I-II

F IIa.

III-IV

I-II

C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

Rall. (265) A TEMPO

I

Vln.

II

Va.

Vc.

Bass

Rall. (265) A TEMPO

Fl. II Picc.
Fl. I
Ob. I
Ob. II E. II.
Bb Cl. I
Bb Cl. II Bass Cl.
Bn. I-II

(270)

Picc.
f
ob. mf
mf
B. Clar.
mf
cresc.

I-II
F Hn.
III-IV
I-II
C Tpt.
III
Trb. I-II
Trb. III Tuba

(270)

a2.

Timp.
Perc.

(270)

S.D.

I
Vln.
II
Va.
Vc.
Bass

(270)

arco
mf cresc.
mf cresc.
mf cresc.
mf cresc.
mf cresc.
mf cresc.

(Picc.)

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

I-II

F Hn.

III-IV

I-II

C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

UNISON

I

Vln.

II

Va.

Vc.

Bass

275

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

B. Clar.

UNISON

275

I-II

F Hn.

III-IV

I-II

C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

Tuba

275

275

I

Vln.

II

Va.

Vc.

Bass

Div.

pizz.

(280)

Fl.

20

MENO MOSO $\text{♩} = 72$

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

(280)

20

MENO MOSO $\text{♩} = 72$

I-II

F. Hn.

III-IV

I-II

C. Tpt.

III

Trb. I-II

Trb. III
Tuba

(280)

20

MENO MOSO $\text{♩} = 72$

Timp.

Perc.

(280)

20

MENO MOSO $\text{♩} = 72$

I

Vln.

II

Va.

Vc.

Bass

pizz.

pizz.

pizz.

Dolce, espressivo.

arco

mp

div.

Dolce

mp

div.

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

285

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

285

I-II

F Hn.

III-IV

I-II

C Tpt.

III

Trb. I-II

Trb. III
Tuba

285

Timp.

Perc.

S.D.

Handwritten musical notation for Timp. and Perc. including a snare drum roll and a cymbal crash.

285

I

Vln.

II

Va.

Vc.

Bass

8va. ---
Div.

mf

mf

mf

mf

(290)

Fl. II Picc.
Fl. I
Ob. I
Ob. II E. II.
Bb Cl. I
Bb Cl. II Bass Cl.
Bn. I-II

(290)

I-II
F Hn.
III-IV
I-II
C Tpt.
III
Trb. I-II
Trb. III Tuba

(290)

Timp.
Perc.

(290)

I
Vln.
II
Va.
Vc.
Bass

8va - Loco

(295)

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

(295)

I-II

F Hn.

III-IV

I-II

C Tpt.

III

Trb. I-II

Trb. III
Tuba

(295)

Timp.

Perc.

S.D.

PP

UNISON

(295)

I

Vln.

II

Va.

Vc.

Bass

mp

mp

mp

mp

mp

UNISON

unis. p

(300)

21

TRANQUILLO $\text{♩} = 78$

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

E.H.

[Solo]

mf

B. Clar.

al.

mp

cresc.

(300)

21

TRANQUILLO $\text{♩} = 78$

I-II

F Hn.

III-IV

I-II

C Tpt.

III

Trb. I-II

Trb. III
Tuba

(300)

21

TRANQUILLO $\text{♩} = 78$

Timp.

Perc.

S.D.

pppp

(300)

21

TRANQUILLO $\text{♩} = 78$

I

Vln.

II

Va.

Vc.

Bass

Div.

pizz.

pizz.

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

I-II
F Hn.

III-IV

I-II
C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

I
Vln.

II

Va.

Vc.

Bass

(305)

(305)

(305)

(305)

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E.H.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

I-II
F Hn.

III-IV

I-II
C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

I
Vln.

II

Va.

Vc.

Bass

310

310

310

310

[22] Più Mosso $\text{♩} = 82$

(315)

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

[22] Più Mosso $\text{♩} = 82$

(315)

I-II

F Hn.

III-IV

I-II

C Tpt.

III

Trb. I-II

Trb. III
Tuba

[22] Più Mosso $\text{♩} = 82$

(315)

Timp.

Perc.

Sus. cymb. (soft mallets)

ppp

[22] Più Mosso $\text{♩} = 82$

(315)

I

Vln.

II

Va.

Vc.

Bass

pp

320

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

I-II

F Hn.

III-IV

I-II

C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

I

Vln.

II

Va.

Vc.

Bass

320

320

320

RIT.

23

ALLEGRO $\text{♩} = 112$

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

I-II

F Hn.

III-IV

I-II

C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

RIT.

23

ALLEGRO $\text{♩} = 112$

RIT.

23

ALLEGRO $\text{♩} = 112$

I

Vln.

II

Va.

Vc.

Bass

RIT.

23

ALLEGRO $\text{♩} = 112$

325

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

I-II

F Hn.

III-IV

I-II

C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

I

Vln.

II

Va.

Vc.

Bass

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E.H.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

I-II

F Hn.

III-IV

I-II

C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

I

Vln.

II

Va.

Vc.

Bass

(330)

Fl.

B. Clar.

(330)

22.

22.

22.

Drum

(330)

S.D.

(330)

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E.H.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

I-II

F Hn.

III-IV

I-II

C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

I

Vln.

II

Va.

Vc.

Bass

Picc.

(335)

(335)

(335)

(335)

Drum.

mf cresc.

mf cresc.

f cresc.

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

I-II

F Hn.

III-IV

I-II

C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

24 MENO MOSSO $\text{♩} = 80$

24 MENO MOSSO $\text{♩} = 80$

24 MENO MOSSO $\text{♩} = 80$

I

Vln.

II

Va.

Vc.

Bass

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

I-II

F Hn.

III-IV

I-II

C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

I

Vln.

II

Va.

Vc.

Bass

340

340

340

340

S.D.

al.

p

(345)

Fl. II Picc.

Fl. I

Ob. I

Ob. II E.H.

Bb Cl. I

Bb Cl. II Bass Cl.

Bn. I-II

To E.H.

To Clar.

(345)

I-II

F Hn.

III-IV

I-II

C Tpt.

III

Trb. I-II

Trb. III Tuba

Timp.

Perc.

S.D.

(345)

I

Vln.

II

Va.

Vc.

Bass

(unis.)

pizz.

pizz.

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E.H.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

I-II

F Hn.

III-IV

I-II

C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

I

Vln.

II

Va.

Vc.

Bass

(350)

25 MENO MOSO $\text{♩} = 72$

(350)

25 MENO MOSO $\text{♩} = 72$

(350)

25 MENO MOSO $\text{♩} = 72$

(350)

25 MENO MOSO $\text{♩} = 72$

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

I-II
F Hn.

III-IV

I-II
C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

I
Vln.

II

Va.

Vc.

Bass

355

355

355

355

Sus. cymb. (soft mallets)

pizz.

pizz.

pizz.

pizz.

p

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

I-II

F Hn.

III-IV

I-II

C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

I

Vln.

II

Va.

Vc.

Bass

360

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

I-II

F Hn.

III-IV

I-II

C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

I

Vln.

II

Va.

Vc.

Bass

E.H.

B. Clar.

mf

mf

Sus. cymb.

arco

arco

arco

arco

Fl. **(365)**

Fl. II Picc.

Fl. I

Ob. I

Ob. II E.H.

Bb Cl. I

B. Clar.

Bb Cl. II

Bass Cl.

Bn. I-II

(365) a2.

I-II

F Hn.

III-IV

I-II

C Tpt.

III

Trb. I-II

Trb. III Tuba

Timp.

Perc.

Sus. cymb.

To S.D.

(365)

I Vln.

II Vln.

Va.

Vc.

Bass

Accel.

26

ALLEGRO $\text{♩} = 112$

(370)

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

I-II

F Hn.

III-IV

I-II

C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

Accel.

26

ALLEGRO $\text{♩} = 112$

(370)

Accel.

26

ALLEGRO $\text{♩} = 112$

(370)

Accel.

26

ALLEGRO $\text{♩} = 112$

(370)

I
Vln.

II

Va.

Vc.

Bass

///

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

I-II

F IIa.

III-IV

I-II

C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

I

Vln.

II

Va.

Vc.

Bass

B. Clar.

CON SORD.

22.

375

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

375

I-II
F Hn.

III-IV

I-II
C Tpt.

III

Trb. I-II

Trb. III
Tuba

375

Timp.

Perc.
S.D.
RR

375

I
Vln.

II

Va.

Vc.

Bass

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

I-II

F Hn.

III-IV

I-II

C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

I

Vln.

II

Va.

Vc.

Bass

(380)

Fl.

mf

mf

mf

mf

mf

B. Clar.

p cresc.

(380)

22.

mf

mf

mf

mf

(380)

4p.

(380)

p

p cresc.

bp.

pizz. p cresc.

p cresc.

Fl. I
Fl. II
Picc.
Fl. I
Ob. I
Ob. II
E. II.
Bb Cl. I
Bb Cl. II
Bass Cl.
Bn. I-II
I-II
F Hn.
III-IV
I-II
C Tpt.
III
Trb. I-II
Trb. III
Tuba
Timp.
Perc.
I
Vln.
II
Va.
Vc.
Bass

Fl.

390

Fl.II
Picc.

Fl.I

Ob.I

Ob.II
E.II.

Bb Cl.I

Bb Cl.II
Bass Cl

Bn.I-II

I-II

F Hn.

III-IV

I-II

C Tpt.

III

Trb.I-II

Trb.III
Tuba

Timp.

Perc.

I

Vln.

II

Va.

Vc.

Bass

390

390

390

27

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

I-II

F Hn.

III-IV

I-II

C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

Fl.

mf. cresc.

f

f

f

B. Clar.

f

#

mf

cresc.

f

mf cresc.

27

mf (sub.) cresc.

mf (sub.) cresc.

Tuba

mf cresc.

27

I

Vln.

II

Va.

Vc.

Bass

mf cresc.

mf cresc.

mf cresc.

395

To Picc.

Fl.II
Picc.

Fl.I

Ob.I

Ob.II
E.II.

Bb Cl.I

Bb Cl.II
Bass Cl.

Bn.I-II

I-II

F Hn.

III-IV

I-II

C Tpt.

III

Trb.I-II

Trb.III
Tuba

Timp.

Perc.

I

Vln.

II

Va.

Vc.

Bass

395

395

395

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

I-II
F Hn.

III-IV

I-II
C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

I
Vln.

II

Va.

Vc.

Bass

Poco a poco **(400)** accel.

mf cresc.

mf cresc.

B. Clar.

p cresc.

mf cresc.

22.

mf cresc.

Poco a poco **(400)** accel.

p cresc.

p cresc.

22.

mf cresc.

mf cresc.

(400)

Poco a poco **(400)** accel.

22. *b*

cresc.

mf cresc.

mf cresc.

p cresc.

p cresc.

mf cresc.

(405)

28

ALLEGRO $\text{♩} = 132$

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

I-II

F Hn.

III-IV

I-II

C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

(405)

28

ALLEGRO $\text{♩} = 132$

(405)

28

f ALLEGRO $\text{♩} = 132$

(405)

28

ALLEGRO $\text{♩} = 132$

I
Vln.

II

Va.

Vc.

Bass

(410)

Picc.

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

I-II

F Hn.

III-IV

I-II

C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

(410)

(410)

S.D.

mf

(410)

I

Vln.

II

Va.

Vc.

Bass

(picc.)

(415)

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

I-II

F Hn.

III-IV

I-II

C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

I

Vln.

II

Va.

Vc.

Bass

(picc.)

420

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

B. Clar.
Bb Cl. II
Bass Cl.

Bn. I-II

I-II

F Hn.

III-IV

I-II

C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

I

Vln.

II

Va.

Vc.

Bass

420

420

420

Poco Meno Mosso $\text{♩} = 112$

Poco RIT. Picc. (425)

Fl. II Picc. ff

Fl. I p

Ob. I ff

Ob. II E. II. ff

Bb Cl. I ff

Bb Cl. II Bass Cl. ff

Bn. I-II ff

Clar. p

Poco RIT. Poco Meno Mosso $\text{♩} = 112$ (425)

I-II ff

F Hn. ff

III-IV ff

I-II ff

C Tpt. ff

III ff

Trb. I-II ff

Trb. III Tuba ff

Poco RIT. Poco Meno Mosso $\text{♩} = 112$

Timp. ff

Perc. ff

Poco RIT. Poco Meno Mosso $\text{♩} = 112$

I ff

Vln. ff

II ff

Va. ff

Vc. ff

Bass ff

pizz. p

430 Picc. ALLEGRO $\text{♩} = 132$

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. H.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

29 picc.

I-II

F Hn.

III-IV

I-II

C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

430 ALLEGRO $\text{♩} = 132$

29

430 P. ALLEGRO $\text{♩} = 132$

29

430 ALLEGRO $\text{♩} = 132$

29

I

Vln.

II

Va.

Vc.

Bass

(435)

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

I-II
F Hn.

III-IV

I-II
C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

(435)

(435)

(435)

I
Vln.

II

Va.

Vc.

Bass

440

Fl.II Picc.
Fl.I
Ob.I
Ob.II E.II.
Bb Cl.I
Bb Cl.II Bass Cl.
Bn.I-II
I-II F Hn.
III-IV
I-II C Tpt.
III
Trb.I-II
Trb.III Tuba
Timp.
Perc.
I Vln.
II
Va.
Vc.
Bass

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

I-II

F Hn.

III-IV

I-II

C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

I

Vln.

II

Va.

Vc.

Bass

445

445

445

Clar.

Fl. II
Picc.

Fl. I

Ob. I

Ob. II
E. II.

Bb Cl. I

Bb Cl. II
Bass Cl.

Bn. I-II

I-II

F Hn.

III-IV

I-II

C Tpt.

III

Trb. I-II

Trb. III
Tuba

Timp.

Perc.

I

Vln.

II

Va.

Vc.

Bass

450 Picc.

Fl. II Picc.

Fl. I

Ob. I

Ob. II E. II.

Bb Cl. I

Bb Cl. II Bass Cl.

Bn. I-II

450

I-II F Hn.

III-IV

I-II C Tpt.

III

Trb. I-II

Trb. III Tuba

Timp.

Perc.

cymb. f

To sus. cymb.

sus. cymb. f

450

I Vln.

II

Va.

Vc.

Bass

wjg

B29997